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RAY LEWIS  
Editor and Managing Director

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December 1st, 1928

## Gaumont British "The Great"



RAY LEWIS

THE PURCHASE of the P. C. T. Theatre Chain by Gaumont British is the most important individual deal yet consummated in British picture history.

The deal involves, it is said, a twenty million pound investment, or approximately \$100,000,000, and gives Gaumont British the control of an additional two hundred theatres, making the theatre control of this company the dominant one in England, with a total of about five hundred theatres, including all of the theatres in the area designated as the West End of London, with the exception of the new Loew Theatre and the Empire; and including theatres in every "key centre" throughout Great Britain.

The Gaumont British Company is an exhibiting-producing and distributing organization; and recently put through a deal for the distribution of its pictures in Canada through the Universal Exchanges.

The Provincial Cinematograph Theatres, acquired by British Gaumont, has been familiarly called the "Beaverbrook Chain of Theatres," but the powerful group of interests include also, Lord Ashfield and Mayor Andrew Holt, son of Sir Herbert Holt, who is President of the Royal Bank of Canada, and on the Board of many other far-reaching and powerful industrial, as well as Canadian commercial interests, including the Famous Players Canadian Corp.

In The Digest, issue of Sept. 8th, in the "Ray Presents" column, we said:

During my visit to England I could not help but be impressed with the position of the British Gaumont Enterprise.

I had an interview with Col. Bromhead, and enjoyed the solidity and showmanship vision which this gentleman expressed. No interview, in fact, which I had in England with representatives of the Film Industry gave me more hope for a British Film Industry than the conversation I had with Col. Bromhead.

Col. Bromhead's idea, in relationship to the establishment of a British Film Industry, coincides with proposals which I suggested several years ago, suggestions which Col. Bromhead had proposed to the members of his board and which were being carried out.

It is the intention of this company to produce quality pictures, realizing that every picture cannot be a 100 per center, but that every picture can at least contain a sufficient quality of entertainment, to make it marketable.

It is the intention to establish releasing units throughout the British Empire, building up from these centres and the Home Exchange in England, world distribution and affiliations.

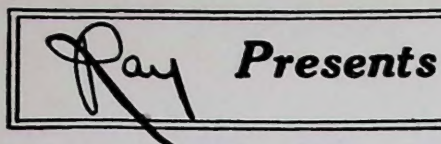
The British Gaumont impresses me as enjoying the dominant film position in England. They own and control about three hundred of the finest theatres; and are building, or preparing to build, planning new theatres throughout Great Britain, at all the key centres.

In view of recent developments your editor would not be surprised to find the name of Gaumont British on a chain of theatres in Canada. No little bird has been talking to me, but there is such a thing designated as "hunch."

Some might call it showmanship vision, but I am too modest to make any such claim. Congratulations, Col. A. C. Bromhead, on your latest deal, it only confirms my previously formed impressions, "The Gaumont British impresses me as enjoying the dominant film position in England."

*Ray Lewis*





UNIVERSAL'S "Uncle Tom's Cabin" appears to have placed "Uncle Tom" among the classics of the Movie Age.

This perennially young old-timer has probably played every hamlet, town and city inhabited by civilized peoples since the event of Harriet Beecher Stowe's much acclaimed novel; and the Universal Picture Production will, when it has finished its run, hold a record equal, in all probability, to the stage runs.

*Wherever Universal's "Uncle Tom's Cabin" has played, the business reports have been as gratifying as the reports in connection with its entertainment value.*

*The magnitude of this production is not comprehended until one witnesses what Universal did with this world famous story.*

I REMEMBER seeing Universal's "Uncle Tom's Cabin" during its first run in New York; and how surprised and thrilled I was at the lavish investment which had been made in this picture, netting a result in magnificence and thrills. "Eliza crossing the ice" has been held up as the very ultra in melodrama during the rule of the melodramatic on the stage, but Universal's handling of this thrill is so big, so inspiring that herein do we find melodrama possessed of the elements of that which constitutes the heroics of the classic age of drama.

*I note in "The Cinema" that the tremendous queues at Universal's "Uncle Tom's Cabin" showing necessitated the calling of the police in order to avoid a panic. Alan Makepeace of the Futurist, Liverpool, is quoted, "Never have we opened to such business since playing 'Ben Hur.'" J. J. MacKenzie of the Rialto, Liverpool, writes, "Every Manager should be able to pack his house with the three magic words, 'Uncle Tom's Cabin.'"*

OUR FAITH in this picture for business and entertainment is corroborated by exhibitors, for the same reports come wherever the picture is playing in England, the U. S. or Canada. The version which opens The Tivoli, Toronto, following "Lilac Time," is synchronized.

THERE was a report in the press to the effect that an "Old Man's" evidence won the case for the exhibitors of Quebec on the matter of Sunday showings.

The "Old Man" who testified, and through whose evidence and co-oper-

ation Sunday Motion Picture shows will continue to show is none other than that staunch Canadian, Ernest Ouimet, who is not so old as reported, although Mr. Ouimet is certainly old enough to have had the honour of having placed the Motion Picture Industry on the map of Quebec through his pioneering efforts in its behalf.

*Foreigners might call Mr. Ouimet a French-Canadian, but we Canadians, who are imbued with a Canadian nationalistic spirit, as well as an international brotherhood vision, simply designate Mr. Ouimet as Canadian.*

THE DECISION which has been handed down by Justice G. Desaulniers of the Supreme Court, takes cognizance of the victory which Mr. Ouimet achieved in 1914 in the Supreme Court in the matter of Sunday picture shows.

*The custom of giving Sunday picture shows in Quebec dates back to the season of 1904, when Mr. Ouimet operated a Motion Picture show in Fohmer Park, Montreal, on Sunday and continued these Sunday picture shows through 1904-5-6.*

*Mr. Ouimet also opened the Ouimetoscope January, 1906, with Sunday picture showings and during 1906, the Star, the Circle and four other theatres were opened giving Sunday picture shows.*

*In September of 1906 a theatre running melodrama opened its doors on Sunday for the first time with a picture show.*

THE LORD'S DAY Alliance Act was passed in Ottawa, December, 1906, with an amendment which cited that the Act is not to be operative in any Province unless it is applied through the Attorney-General of each Province; and furthermore the Act should not in any way change the use and customs in such Provinces as is existant at the time of the passing of the law.

In January, 1907, the Lord's Day Alliance Act was introduced in the Quebec Legislature, and went into effect in February, 1907.

*The closing of Sunday picture shows was contested by Mr. Ouimet, and the Imperial Theatre Company, following a decision rendered by Justice Dazin which interpreted the Act as forbidding the showing of Motion Pictures on Sunday.*

MR. OUIMET carried his battle in Quebec through a period of seven years, and was rewarded by a decision in the Supreme Court in 1914, which interpreted the Act as not applicable to the showing of Motion Picture performances, since these followed the rights contained in the amendment

governing "use and customs in such Provinces as is existant at the time of the passing of the law."

*No co-operation, in the battle of the Quebec Picture Interests, for Motion Picture Sunday Showings, was more valuable than that furnished by Ernest Ouimet, by way of the evidence which he submitted, and the submitting of the precedents which he in his seven years' battle from 1907-14 had established.*

MR. JUSTICE DESAULNIERS, in the Superior Court, Montreal, Thursday, November 29th, 1928, decided that "Moving Picture shows are not theatrical presentations within the meaning of the Lord's Day Act, and in consequence these are not prohibited.

A writ of prohibition secured by the United Amusement Corporation Limited, preventing the Court of Sessions with proceeding with a case against the company for operating on Sunday was sustained.

The Quebec exhibitors found in Ernest Ouimet, their most valuable asset by way of co-operation, one of the many reasons we are glad that Mr. Ouimet returned to Canada from California where he had been living for several years.

NOW I KNOW who stole the front page of our Toronto papers; and from whose brain emanated that most excellent exploitation campaign for "getting the business," in connection with "Carry On Sergeant."

*Bill Stewart is the man behind the exploitation, none other than the original Bill Stewart, who has a Barnum complex in connection with circusing a show which has only been equalled by Barnum.*

BILL says, "Carry On Sergeant" is the greatest Canadian picture yet produced, and as good as the best pictures showing. He says its War scenes have never been equalled, and it has a story added to these War scenes which are 100% authentic which makes "Carry On Sergeant" go over the top."

*Far be it from me to enter into any argument with Bill Stewart. He is a go-getter, a worker and I like his "getting business" methods even though they do smell of the saw-dust ring. The world loves "hokum" and Bill Stewart knows how to give this part of the world what it likes. As for "Carry On Sergeant," the consensus of opinion is that it is big enough, and good enough to get the business; and is that not a showman's criterion of value?*

**Say A "Merry Christmas" Through The Digest  
To All Your Friends**



**CAPT. BRUCE BAIRNSFATHER** is making personal appearances with the road showing of this picture. The two weeks' run at the Regent, Toronto, surprised even the wisecracks for figures.

**WORLD WIDE PICTURES** is lining up an array of printing and exploitation material which presents "the new idea" in so attractive and marketable a form that exhibitors are bound to be arrested by this material; and seek to test the value behind it.

*World Wide Pictures is keeping step with the new internationalistic methods of doing business; and demonstrating today what has been known throughout the ages, that Art knows no geography, no races, no creeds, that Art is internationalistic in its very essence; and that the Arts of the World have found their markets around the world.*

**IN GIVING** the Industry of Motion Pictures a cosmopolitan flavour, the effort lifts Motion Pictures out of a circumscribed, limited area; and draws unto itself a world of peoples, new audiences, who have heretofore been indifferent to its charms, and recharms that patronage which has grown fed-up with Motion Pictures, since they presented nothing new to whet the appetite, and stimulate the imagination.

*Getting into a salesmanship rut, or a producing rut, any rut, a condition which must develop where there is no competition, is destructive to an Industry.*

**IT MAY** be contended that the Industry of Motion Pictures has never been free from competition, but in retaliation we must cite that the home competition has been something with which we have been familiarized, and that at home we have had means of combating this competition through business channels, which obviated the necessity for greater efforts by the producing and distributing departments.

*With the inauguration of competitive nationalistic effort in the Industry, we are faced with the necessity of fighting for our markets. Quality of production, quality of advertising, and exploitation, quality of salesmanship will win. The game is beginning to grow exciting. No more ruts, every country on its toes to win. Here's to the best!*

**A LUNCHEON** was held at the King Edward Hotel, Toronto, on Thursday, November 29th, in honour of Mr. Sam Harris, managing director and editor of the "Cinema," London. The luncheon followed a similar event, but of much more for-

mality and importance, a banquet which was tendered to Mr. Harris in New York and over which Mr. Will Hays presided.

*Colonel John Cooper who officiated as chairman of the occasion in Toronto, called upon your editor and Mr. Harris for a five minute talk, but the guest of honour in discussing British production, the attributes of the American Picture Industry, the possibilities of an Anglo-Canadian Film Alliance founded on a reciprocal basis of trading, did not stay within the prescribed allotment of time.*

**I**NDEED, it would have been difficult to cover the growth of British film production, the hopes of the Industry, the developments which precipitated the Film Quota Bill, the excuses for its existence which summarized came under two heads, the necessity to raise Finance for British production; and the necessity for the spreading of British propaganda through the medium of the screen, within a five-minute time period.

*These issues were covered by Mr. Sam Harris; and I hope that the various other emissaries of good-will which may come to the United States, to Canada, from England, may have an equal vision, realizing that there must be no misunderstandings between representatives of the U. S. Film Industry and the British Film Industry. That the markets of the British Empire and of the United States, shall be competed for in a spirit of fair play; and that quality only shall be the deciding factor.*

**YOUR EDITOR** talked over the five minute limit also, which should not be necessary to mention since you know your editor. Among our most interesting visitors were Capt. Harold Auten, V.C., who is presenting "Q Ships," a New Era British production at the Princess and Capt. Badgley, the Director of the Ottawa Government Bureau of Picture Production. The luncheon was well represented by the heads of our Industry in Canada and their executive officers. Capt. H. Auten and Mr. Sam Harris left for a visit to Niagara Falls.

**BRISTOLPHONE**, which is sounding Gotham Pictures, is also sounding a great deal for itself. The general opinion in connection with Bristolphone is that it takes its place beside the best of the Sound Devices; and some of the most important circuits are getting in on Bristolphone.

**I SAID** to Howard Deitz, who is the father of Metro-Goldwyn-Mayer's Lion, "Why are you so

busy?" and he replied, "Leo, is the lion of the evening, Lionizing all box-office receipts, Lionizing, in quality and number, picture stars, in other words Leo keeps me busy, following his gait." And judging by the number of Metro-Goldwyn-Mayer play dates, Leo is certainly travelling fast; and covering a world of territory.

## Sarnia Observer States Governments Brazen

The Sarnia Observer of Nov. 9th had the following interesting editorial on "Amusement Taxes and Others."

"The motion picture theatre people are pressing the government to abolish the amusement tax. The argument is that the motion pictures are supplying necessity in the entertainment of people of moderate income and that these people should not be subjected to a tax when they seek simple and pleasurable diversion.

"The government has said in answer, that when it cut off the tax on ticket selling at prices up to twenty five cents, the reduction was not passed on to the patrons. J. C. Brady, president of the Motion Picture Theatre Owners of Ontario, makes reply that this is not correct, and that ninety-five percent of theatres that benefited by the reduction passed on the saving to their patrons. A few picture theatres may not have done this, but Mr. Brady asserts that these theatres had been paying the tax themselves. Mr. Brady further asserts that the seat tax paid by every theatre, and the censorship fees, cover the cost of all services rendered by the government, so that there is no ground for the imposition of the amusement tax to cover costs which might be incurred by the government in the way of services rendered amusement places.

"Naturally, those who patronize picture shows are interested in any move that would give them this entertainment at a lower cost or that would improve the type of amusement and permit it to be available at the same figure. The government on the other hand is industrious in the act of gathering up taxes from all sources that promise easy revenue. It is debatable whether this chasing after revenue has not proceeded too far. Governments have become brazen in the pursuit of taxes. The people are called upon to provide too much money for governmental schemes that produce no beneficial results. It would be immensely reassuring to find that a government had launched upon a project of genuine economics whereby the cost of administration would be cut to meet the revenues instead of that ever-increasing impost is necessary to cover rising expenditures."

**Not to be in The Christmas Digest  
Simply Means "You're Out Of It"**



## "Movies--Their Use and Abuse" Sermon

In the second sermon of a series on "Machine Age and Its Moral Problems," the Rev. J. A. Pue-Gilchrist of the First United Church of St. Catharines, took as his subject, "The Movies--Their Use and Abuse" and drew a record attendance.

During the course of his sermon the Rev. Pue-Gilchrist said, "I am not sure of moving pictures of spiritual scenes, having seen some and coming away disappointed. They have not been real to the Bible because the actors have not the spirit of the Bible. I am quite convinced that it is in the spirit of blasphemy that one acts the part of Christ, as I think there is no one who is good enough to act that part."

The minister pointed out that the movies had a great place depicting scenes from the Holy Land and scenes from "heathen cities," showing the difference in the faces of the people of these cities. I daresay the minister wished to infer that the Christianized faces would show up spiritually by way of comparison.

He should take a look at some of the Christianized faces during the War, etc., etc. The St. Catharines Standard gave the Minister's sermon a whole column. The sermon showed a lack of knowledge of Motion Pictures, since the Minister admitted he was not a regular attendant, and yet

he advises a stricter censorship as a means of purging the screen.

We think that here is a case where the local managers of the theatres might call on the Rev. Pue-Gilchrist to the Industry's advantage. Reading through the sermon we would judge that someone has been telling the minister a lot of nonsense; and he has been repeating what has been told to him.

### Appropriation of \$100,000 For Ontario Picture Bureau

The Motion Picture Bureau of Ontario has a yearly appropriation of \$100,000 according to a recent statement made by the Hon. J. D. Monteith, Provincial Treasurer of the Province.

Distribution of films from this bureau are now amounting to about 200 reels a day. Covering churches, schools and societies of various activities. The service is free.

### Ontario Schools May Use Films for Geography

Premier Ferguson and the Department of Education of the Province of Ontario, are considering the matter of teaching geography in the schools of Ont., through the medium of the screen.

Films to be used to stimulate a taste for geography, by making this study more attractive than pupils find it through the use of text books solely.

### A. J. LLOYD PURCHASES MAPLE LEAF MT. FOREST

A. J. Lloyd, of Durham, Ont., purchased the Maple Leaf Theatre in Mt. Forest and has made considerable improvements in the house.

The fourth issue of Our World Today, modern screen magazine released by Educational, has been titled "The Permanent Wave Railroad."

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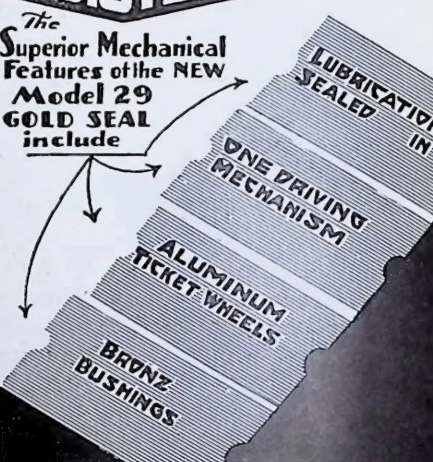
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## TORONTO THEATRES

**PRINCESS** — "Q Ships" is a New Era British production which opens a closed page of the War's Navy department; and reveals some very interesting details in connection with the problem of the "U Boats," which very nearly proved a "Waterloo" to the Allies. I attended this picture without any premature enthusiasm because War pictures do not appeal to me; and I said to myself "Here's another War pill." I had intended seeing a few reels of the picture, just sufficient to enable me to criticize it, but the interest of the production, its dramatic values, held me a spectator until its finale. There is something nobly splendid in the handling of this production. The British have given the Germans such a decent, honest, fair break. The daring of the "U Boat" undertaking, the bravery of the Germans who, met death time and again in the depths of the sea, have been given their full value; and running parallel, in deeds of heroic sacrifice and purpose, is the history of the Allied Forces who manned the "Q Ships" and the "Destroyers." The picture is short, perhaps too short to fill the bill as a feature without some augmentation. But what "Q Ships" has to offer is unquestionably entertaining, if sustained interest can be classed as such. "Q Ships" are those "tramp vessels," innocent cruisers, or traders, which were "armed to the teeth;" and which had a sound system of ascertaining the whereabouts of "U Boats," leaving themselves open to attack, staging a "panic get-away," and then opening fire and destroying the "U Boat" when it ventured within firing range. The system under which the admiralty became aware of the approach and position of a "U Boat," the clockwork manipulation by which "U Boats" were destroyed, the readiness of both Germans and Britishers, the Allied Forces, for America's entrance into the War is herein also depicted, makes a thriller such as any serial might be happy to boast of. Capt. Harold Auter, V.C., R.N.R., is shown in command of one of the "Q Ships," and his V.C. was heroically earned. It is difficult to realize that this picture is not a vision of the "real thing."

"The Habitant," Associated Screen News. This is a most interesting

short subject which reveals the original French Canadian following his customary habits of life; and in his native soil. Their Excellencies Lord and Lady Willingdon visit the various Quebec industries which The Habitants have created and are developing. The picture has a great deal of pictorial beauty in addition to its interest to commend it. Pathe News Reel, Princess Theatre, which preceded the showing of "Q Ships" gave some marvellously beautiful flashes of Yarmouth, N.S., and intimate studies of the "sea gulls." The care, patience and bravery which is exercised by News Cameramen in order to get results will soon inspire some philanthropist with vision, to present a yearly prize for the outstanding yearly example. Some of the close-ups of the sea-gulls were certainly deserving of a prize.

**UPTOWN** — Manager Nelson Shea — "The Man Who Laughs," with Conrad Veidt, and Mary Philbin — Universal, is historical, if not actually a dramatization of a historical incident, it has about it that authentic ring which stamps it with a historical flavour. It is given a setting which dates back to the reign of James II. and on to the reign of his successor Queen Anne, who reminded us so much of Queen Victoria. The story presents a character in "The Man Who Laughs" who has about him the appeal which "The Hunchback" had in Hugo's masterful fiction. James II. permits the son of a Scottish rebel peer, to be delivered over to the comprachios who stole children, performing surgical operations upon them which turned them into clowns, freaks, through whose exhibition they made money. This little son of the rebel peer, consigned to the "Iron Lady," one of the spiked tortures invented to execute humans, in the rule of the "Divine Right of Kings," has a surgical operation performed on him by Dr. Hardequonne, of the comprachios, which forever carves a laugh upon his face. The boy, who is thus disfigured, is abandoned by these gypsies when they are exiled from England, and he comes into the care of Ursus, the philosopher, who rears him and a blind baby waif as children of his own. "The Man Who Laughs" becomes a famous clown, is brought to the attention of Queen Anne as the son of a deceased peer of her realm. In order to restore to him his estates; Queen Anne commands he

be made a peer, and that the Duchess Josiana wed with him, in order that she may not be obliged to relinquish her "Duchy" which she obtained through the disappearance of "Gwynplaine," this son of the executed rebel earl. But "Gwynplaine" is in love with the blind girl, who will never see his face, and who therefore will never laugh at him. "Dea" is the blind girl's name; and "Dea" exclaims that God has made her blind so that she can see only the true "Gwynplaine." There is the substance of the story, set in an environment of royal splendour and produced with a lavishness of environment and settings. Conrad Veidt as "The Man Who Laughs" gives a studied and appealing performance. Mary Philbin as "Dea" is as pretty as a lily-of-the-valley and has about her the same degree of purity and winsomeness, vitally necessary to the portrayal of this character. Caesar Gravina, as Ursus the philosopher, was excellent. The picture abounded in detail. Your audiences may say that "The Man Who Laughs" makes one think, but this is in the nature of a boost. There's body to this picture and entertainment. It's very worth while; and a compliment to the patronage of any theatre.

### Famous To Give Up Hippodrome to City Police Administration Building and Public Utility Offices Between City Hall and Osgoode Hall

N. L. Nathanson is reported as having promised the City of Toronto that the Famous Players Canadian Corp., will release to the City the lease covering a period of fifteen years which the company has on Shea's Hippodrome.

The city is proposing to expropriate two blocks bounded by Queen, Chestnut, Albert and Bay Sts., tearing down the present buildings for the erection of a Police Administration Building and linking up the City Hall to Osgoode Hall with public utilities buildings. It is also proposed to arrange for a City Garage and downtown park such as other large cities have.

Mr. M. H. Hoffman, Vice President, and John M. Stahl, Supervisor of Productions, of Tiffany-Stahl Productions, have assigned Frederic and Fanny Hatton to write the talking sequences and dialogues for the Reginald Barker special production "The Rainbow." In the cast are such well known players as Dorothy Sebastian, Lawrence Gray, Harvey Clark, Paul Hurst, Gino Corrado, Kate Price and King Zany.

**Closing Date for Christmas Copy  
Tuesday, December 18th**



# Round About the Studios



A dramatic moment from "Carry On Sergeant," Canada's first mammoth motion picture production, that caused an immense amount of newspaper comment.

Lee Patrick, featured in many Broadway successes, now is working in the leading feminine role of "The Missing Man," Pathe's first all-dialogue Photophone attraction being directed by Benjamin Glazer, production manager of the sound division, at the Culver City studios.

Miss Patrick closed in Willard Mack's play "The Common Sin," in New York, left the next day for Los Angeles and the day after her arrival she assumed her role, completing the cast of thirteen.

Charley Chase has completed his latest Hal Roach Metro-Goldwyn-Mayer comedy, as yet untitled, and is appearing between pictures, upon the stages of the Metropolitan Theatre in Los Angeles, and Loew's Warfield, in San Francisco, as star of the Publix review. Chase is apparently brushing up on his stage tricks preparatory to the institution of Roach's elaborate sound program for the coming year. Formerly, he was a vaudeville headliner, and his versatility is well-known.

Edward Laemmle, successful director of "Man, Woman and Wife," and other outstanding Universal pictures, is to start work shortly on a 100% stalking picture. It will be "The Drake Murder Case," adapted from an original story by Charles A. Logue, with complete dialogue supplied by that noted writer. It is understood to be a thrilling mystery tale.

Clarence Brown's eagerly awaited John Gilbert-Greta Garbo picture, "A Woman of Affairs," of which a West Coast writer reported: "Makes 'Flesh and the Devil' look like a Pollyanna story," is included in Metro-Goldwyn-Mayer strong December release slate.

Other promising attractions coming from Metro-Goldwyn-Mayer next month are "Spies," the UFA production that has been a sensation in London and Paris, Norma Shearer's new starring film, "A Lady of Chance," a Fred Niblo production called "Dream of Love" and "Honeymoon."



Eleanor Boardman, lovely Metro-Goldwyn-Mayer player.

Pathe's new Fourth Estate feature, "The Office Scandal," a Phyllis Haver vehicle featuring Leslie Fenton, Raymond Hatton, Margaret Livingston, Dan Wolheim and Jimmy Aldine has been completed by Director Paul Stein at the studios in Culver City.

In this story of the inner workings of a metropolitan newspaper, Miss Haver plays a sophisticated "sob sister."

Harold Goodwin, who played opposite Dorothy Devore in her initial starring vehicle this season for Educational, is given the same honor in "Misplaced Husbands," the second comedy which Miss Devore recently completed. Edna Gregory and Robert Graves aid the star comedienne in this laughmaker of highly involved matrimonial difficulties.

Douglas Fairbanks will start preparing immediately a new production to follow "The Iron Mask," now nearing completion. Lotta Woods, scenario editor for Fairbanks, is now at work upon the script for the new story, an original as yet untitled.



"Fun, and how!" Don't miss "Brotherly Love," a Metro-Goldwyn-Mayer feature starring Karl Dane and George K. Arthur.

**The Christmas Issue December 22nd  
The Olde Time Spirit Will Prevail**